



ukulele player

Getting Better and Better

If you are just discovering the **ukulele player**, we hope you enjoy the magazine and we encourage you to download every issue, share them with family and friends. Print them and pass them around ukulele club meetings. Tell everyone about us.

We are on Twitter with the name "UkePlayerMag" and have a growing list of followers. We are also on MySpace as "Ukulele Player" (you'll recognize us by our logo).

In the last issue, we have the opportunity to kickoff a Kala Ukulele give-a-way, thanks to Noel Tardy of UkeLadyMusic. Well, thanks to Mike Upton at Kala Ukes, we continue that give-a-way contest for the next five issues. In this issue, you will read about the Kala Ukes Mango Tenor uke that we are giving away this time around.

We have been reading your comments and we have made a few little tweaks to improve the magazine and continue growing to provide you with great news, interesting articles and interviews.

The magazine is dedicated to ukuleles and uke players.

We are thrilled to hear that Phil Doleman and Ian Emerson (the Re-entrants) now have some new fans in the USA, thanks to the spotlight article and interview in Issue Two. We were also thrilled to read on Ukulele Underground that one reader told everyone to go out and buy Craig Robertson's latest CD, DeChirico Street after he read our review and did just that.

We have received thank you notes from people that read our review of Ohana's SK-50WG and went off to buy one for themselves. To me, these accounts from our readers tell us that we are doing a good job bringing you information you can use.

In this issue, we bring you a review of Ohana's CK-50G ukulele. We also have a review of Peter Hurney's Pohaku Koa Concert uke. Peter does amazing work and we are thrilled to have laid our mitts on one of his works of art. What a beautiful ukulele and an incredibly nice guy.

In the coming issues you will see a big feature on ukulele virtuoso Jake Shimabukuro. You will find a feature article on Martin Ukuleles and what lies ahead. You will also see a feature article on Victoria Vox. She is an amazing talent. She sings like an angel, takes command of the stage and leaves you wanting more. And, she is a very personable lady to boot.

Our Mission is to introduce you to ukuleles and the performers playing them. It's the people in the ukulele world that make it what it is. We are thrilled to introduce you to some of them.

Thanks for reading.

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Bosko & Honey

If you have played ukulele a while and made it a point to watch videos on YouTube and other places on the Internet, you have probably heard of Bosko & Honey. This Ukulele Duo is one of the most endearing and entertaining acts in the world of ukulele.

Coming from Australia, Bosko and Honey have been traveling the world playing ukulele in every corner of the globe. They recently returned home after a whirlwind world tour dubbed "Bosko & Honey's Ukulele Safari 2008" and have settled into a new home in Australia.

If you are a Bosko & Honey fan, you might have already watched many of the videos from the "safari" but if not, you can spend a great amount of time watching them at their safari website:

<http://www.ukulelesafari.com>

What I love about watching Bosko & Honey videos is that these two performers have a very rare chemistry. They interact with obvious affection and they are both skilled musicians. Bosko takes the lead on many tunes and Honey keeps a rock-solid rhythm

that many a rock guitarist would envy. Together, they weave a labyrinth of beautiful music that has a flavor all its own.

I have been working with Bosko to coordinate an interview and create this article since the planning stages of the first issue of *ukulele player*. Since they were still traveling I figured it would take some time to get everything together, but it was worth the wait.

I hope that we will see them hit the road again at some point because I would love catching their shows myself. At least, when they are on the road, they leave a trail of videos from where they've been.

Performers that have played with Bosko & Honey and been in their videos speak highly of them. That says a lot. Many musicians wear thin on the road and some get downright cranky when they have been at it for too long. I don't get the impression that this is the case with Bosko & Honey. They seem to enjoy every minute.

And so it is that I scheduled the interview. Bosko & Honey exhibit that same chemistry in responding to my questions that they have in their videos and live shows. When answering my questions "B:" is Bosko and "H:" is Honey. So... without further delay, I present Bosko & Honey, the ukulele duo...



Q: Bosko and Honey... I am sure that there is a story behind the name. How did you come to be known as "Bosko and Honey"?

B: Well, we were visiting my mum in Melbourne a few years ago and watched a DVD she had lying around called "Bosko volume two". It was a 1920's "Looney Tunes" cartoon, with fantastic weird characters and crazy plots... we loved it! Bosko is the leading man, looks a bit like the old Mickey Mouse without the big ears... and he can make music with absolutely anything. His girlfriend's name is Honey of course, and the thing was their relationship and personalities really reminded us of ourselves. It was spooky... There's one episode called "Bosko's Party" where Bosko gives Honey a ukulele for her birthday and straight away she launches into some '20's number called "Sugar" I think... Anyway, we were impressed, and this is what directly inspired me to give my Honey an ukulele for her birthday! Later when we started playing as a duo we adopted their names out of respect...

Q: How long have you played music together? Were you both playing ukulele already when you met?

B: Um, how long is it, baby? We've been married for... well over four years now, and...

H: you gave me ukulele just after that new year.. so, It would be 4 years exactly.. wow, time flies with ukulele!

B: Sure does! So, no - we didn't play ukulele when we met, but

we learnt together. Honey had never played an instrument before (though she was a DJ before she left Japan) and I'd recently been getting back into the violin, which I'd learnt until my mid teens. So the idea was to have Honey learn the ukulele and we could play together, with me on violin and we did for a while. However, as I had more experience with music, I learnt how to play so that I could teach her, and that's where the problem was...

H: Yes, Bosko teaches me nicely but, also starts to take over my ukulele. When I wanna play it's always in the hand of Bosko! That was a BIG problem. *laughs*

B: That doesn't mean it was like Homer giving Marge a bowling ball for her birthday! But it did mean I eventually had to buy my own... And that was that we both played ukulele, and the violin largely disappeared

from my life, although it could return some time soon!

Q: You just came off a tour, a "Ukulele Safari" together. Where did your travels take you?

B: Well I don't know if you'd call it a "tour" as such... perhaps "ukulele couch-surfing" combined with a video-project would be more appropriate! That's why we chose the word "safari", meaning a journey, with connotations of discovery... At first the emphasis was on meeting players we admired or knew from the internet and doing a song and interview with them, mostly YouTube users. We had done a video with Rose Turtle Ertler (a fantastic ukulele performer from Melbourne) when she came to stay with us while touring in our area. We enjoyed it a lot, playing and hanging out with someone who has a totally different approach to the instrument, and we thought: why not do more of



this? And because we're kind of geographically isolated, realized we would have to do the visiting. We like travel, and it seemed a great way to do it. So the idea started to evolve, and we put word out on various forums and our website, asking people if we could come stay for a day or three and do a video together. We were really delighted at the response, and invitations came in from all over the place, so we started saving money in earnest.

H: Yes, Bosko even stopped drinking beer!

B: *laughs* That's right! And in seven months we'd paid for most of our ticketing and equipment, with a little spending money left over!

In the end we didn't manage to visit everyone, and lots of people invited us while we were on the road, but we mostly did. People also invited us to perform a lot, which was great! So eventually we spent a total of five months in Japan, three months in the USA... New York, Massachusetts, Connecticut, Michigan, Illinois, Wisconsin, Florida, Georgia, North Carolina, Virginia, Pennsylvania and California... and three months in Europe: Austria, Greece, Italy, France, Belgium, Holland, Germany, Denmark, and two weeks in the UK. None of this would've been possible if it weren't for the generosity of our hosts, and the support we received on the road.

Q: I have seen your videos posted on Ukulele Cosmos.

Can you give us a run-down of the people you met and who appeared on your videos?

B: Wow, that's a lot of people! Are you sure you wanna know? Maybe it's best not to start because we'd feel bad leaving anyone out and this interview would be way too long! It's probably best to check our website for that information! Let's just say there were people who had never played with other ukers before, prolific amateurs, semi-professionals, as well as pros like James Hill.

Q: Your videos are superb. Who does the filming and editing?

B: Thank you! People sometimes ask who our cameraman is, but we did almost all the filming ourselves. If you watch one of our Safari videos where we do a song with someone, you might notice something: if the camera is moving then there's always one person out of the frame... that's because they're

behind the camera! We generally do three takes of the song: one from a tripod, one with Honey filming, and the other with me filming. Then it's all edited together to give the appearance of a multi-camera shoot, or at least the presence of a cameraman. It's become a formula, and there were times we used it even though someone had offered to operate the camera for us!

H: And Bosko does all the editing stuff - thanks baby!

B: It's my pleasure, baby... It's actually something I really enjoyed, and we both got a lot better at all these processes as the trip progressed. When we started out we had a new camera (a Sony HVR-A1), a new computer (Macbook Pro), and new software (Final Cut Express) none of which we'd used before, so we kinda just learnt as we went.

Q: Do you have any CDs that



people can purchase?

H: Yes, you can buy our CD, "Just Quietly", on our website.

B: It's a totally home-made affair, pretty raw but then again, so are we! There are six instrumental tracks, all originals. We recorded it in Japan at the beginning of our trip.

Q: What festivals have you attended in the past and what do you hope to attend in the future?

B: The first festival we ever attended was the 2007 New York Uke Fest. It was also the first time we'd performed in front of other ukulele players... all 250 of them! It was pretty daunting to say the least, luckily ukulele people are a pretty forgiving and supportive bunch. It was because of being invited to play there that we got a taste for travel, and the Ukulele Safari really had it's seeds sown there, so we made sure to return for the 2008 festival as part of the Safari.

The next festival we went to was the first Italian Ukulele Festival, held in Vicenza in June 2008. It was a really unique event, sponsored by Daniela and Mimmo from the Aquila String company. The artistic direction was by this dynamic duo from Milan, Gaetano Cappa and Marco Drago, from the Istituto Barlumen. Barlumen produce radio, talking books and music (amongst other things) and they had a vision for the ukulele and the festival that included producing a really magnificent

CD called "UKEit Volume Uno". With twenty-two tracks from various artists, it really sums up what they're trying to achieve, great production values and creativity with a classy Italian sensibility great stuff! It was so refreshing to see and meet a bunch of great performers we'd never heard of before, and we made some great friends in Italy. Good music, good food, good wine and company.

We also got to hang out with James Hill and his partner Anne Davison for a week, which was very cool! Then it was a ukulele camping festival, or "Jamboree" held in Suffolk, the UK at a place called Hollesley. It's known as "Hollesley" or "Raystock", after the organizer, Ray Shakeshaft, and it's held annually in a lovely camping ground near the coast north of London. This was a special event for us, because we knew most of the attendees from the internet ukulele forum known as Ukulele Cosmos, run by Alli Bee, the organizer of this years event. It's a family friendly event kids everywhere, and you

feel like part of the family.

Next was the European Ukulele Festival, which was held in Gross- Umstadt, a beautiful little town near Frankfurt, Germany. This one's put on by Rigk Sauer of RISA ukuleles, and it was a beautifully organized fest with lots of great performers, plenty of workshops, open mic, jamming and beer drinking for the punters and performers. We'd love to return to all of them, as well as go to the Belgium Ukulele Festival, the Portland Uke Fest and Japan's Ukulele Picnic, to name a few.

Q: The two of you have a really great chemistry and it shows in your videos. Do you ever get nervous when you roll the tape, so to speak, or does all of that just seem to come naturally? You make it all seem so effortless.

H: When we start to perform in front of people, I was so nervous I couldn't even stop my body shaking. Of course I couldn't speak a word. First cure I found



is a sip of strong drink. Then I was encouraged by local friends and YouTube comments. Lots of people kindly gave us knowledge of their experience. Those warm things and lots of mistakes actually teach me a lot, and that feeling is same when we shoot. We are not professional, but we really enjoy learning and playing with ukulele and video camera.

Q: Are there any album plans for the future?

B: We think so... eventually. It's just a matter of developing new material. We've really learnt a lot because of the Safari. You can imagine the incredible number of different approaches and techniques we've been exposed to in eleven months of travel. It's been really inspiring. We've got plenty of ideas, and of course we'd like to have another CD ready before we travel overseas again.

Q: Tell us about your custom-built ukulele... I know that you gave credit for the uke in your videos, but tell us the story behind it for our readers.

H: Oh, you talking about our babies! Bosko's ukulele and my "sweet baby" ukulele was built by Mike DaSilva. He saw us in NY uke fest 2007 and offered us a sponsorship with instruments. We couldn't believe it! Then Bosko found his favorite one which Mike brought to the festival. My "sweet baby" was a big surprise! I knew he is making one for me, and my only concern was tenor size and

easy to play, but what I received was way way better than I thought. It is very, very easy to play and every detail is thoughtfully built for that purpose. Plus thin body, beautiful inlay and every time she makes better sound (it's spruce top). I never get bored with my ukulele! Thank you Mike! Aww, of course Bosko is a little bit neglected... be happy Bosko!

B: Hmm...

Q: So, what comes next for Bosko & Honey? Do you have any future plans or goals that you can share with us, or is it just take whatever comes?

B: *laughs* I think we always tend to combine making plans with taking it as it comes! You know, the Safari came about from a series of circumstances which gave us an idea... and that idea became a kind of plan that changed as we went.

Right now we've returned home, but we're already planning to travel again. We might do an Australian leg of the Safari at some stage... maybe travel down the east coast visiting players and clubs.

We'd love to go to Hawaii at some stage too. The Safari will always feel incomplete if we don't! But perhaps the most interesting idea so far is to combine the Safari with a new project, where we make video clips for ukulele performers. We're excited about this because we really enjoy filming and editing now something

that's much easier to do when we're not in front of the camera too! Plus there are so many great ukulele artists in the world and not so many ukulele music videos... We've already made a few, from the tail-end of our stay in Japan, and you can see them on our website or on a dedicated YouTube channel we created called "Ukulele Music Video".

Q: Do you have any advice for performers that wish to build a following like you have?

H: I think myself as a learner or beginner... so I don't know the answer to this question - simply I'm not thinking about it. But what I can tell you is what we do (or like to do) has a motto, which is: "enjoy everything you do and follow what you think would be fun (or believe)". There would of course be "not-fun-time" sometimes, but it is part of process to get better. It is all same learning or living. So, happy ukeing!

B: Very wise, Honey!

Thank you, Bosko & Honey.
Thanks for taking the time for the interview.

If you have not visited the Ukulele Safari website, take the time to do so. Here is the URL:

<http://www.ukulelesafari.com>

Bosko & Honey are sponsored by Kiwaya Ukuleles and DaSilva Ukuleles. They provide links to both their websites.



Greg Hawkes

Keyboardist of 'The Cars' and Ukulele Fan

Greg Hawkes has so much musical talent that he could probably play just about any instrument he wants to learn. That is why I was intrigued to hear that he was a big fan of the ukulele.

Even if you have never heard of Greg Hawkes, I'd bet my last dollar that you have heard of the band he helped reach super-star success in the 1970s and 80s. Greg was a founding member of "The Cars" and helped them produce a string of hits that I am sure you know.

The first time I heard "The Cars" was at a friend's house. Tom was playing a new album (yep vinyl) and the song I heard first was "Just What I Needed". By the end of the night, I was jamming along with "Best Friend's Girlfriend", and several other "Cars tunes".

I was immediately drawn to the keyboard work of Greg Hawkes. The Cars signature sound really was Greg's playing. In fact, it was very different from anything else on the radio at the time. Styx had keyboard, but Dennis DeYoung had a completely different style.

The Cars were considered "new wave" among the people I knew. It was new. It was different and to play it right, any band had to have a keyboard player. Not too many bands could "cover" The Cars tunes even if they wanted to do so.

I got a kick out of The Cars lyrics, too. A classic line that I have repeated with people many times over the years is "Life's the same moving in stereo... except for your shoes."

The Cars music was all about having fun. Life was meant to be enjoyed and a lot of the music of the time was fun to play and light-hearted.

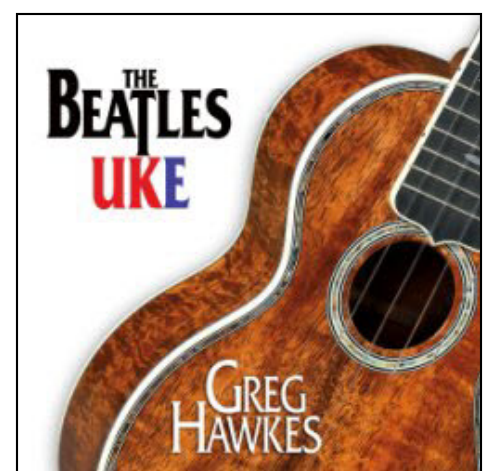
So, it should not be a surprise to learn that Greg Hawkes had come to love the ukulele and enjoy playing one. The wizard of keyboards and recording studio technology guru got unplugged and kicked-back with a ukulele in hand, no doubt sporting a big grin and a twinkle in his eye.

Yep, there is something about that little acoustic music-maker that appeals to the average Joe or the rock star, alike. I theorize that it is the sound.

I've said it before... nobody ever played a dirge on a ukulele. I do believe it is impossible to pick one up and play it without have a good time and a few laughs.

I was thrilled to have the opportunity to interview Greg and talk about his musical background and how he found the ukulele. I am also excited to see Greg's latest CD, The Beatles Uke is available for your listening pleasure and I highly recommend it.

I also want to thank Greg's friend and mine, Craig Robertson for helping me arrange this interview. I know that Greg is terribly busy and if not for Craig, this interview might never have been possible. Thanks Craig.



Q: You're a very accomplished musician, when did you start playing music and what was your first instrument?

A: I started playing the clarinet when I was in second grade and played in the school band. I started taking piano lessons a couple of years after that.

Q: I know you have played guitar, keyboards, sax, how many instruments do you play?

A: I was eleven when I started playing the guitar, as a direct result of being taken by The Beatles. My first band was called The Ardvarks and I sang and played rhythm guitar. I continued to play the clarinet in band at school and started playing the flute, and later, the saxophone as well. I started on the soprano sax and worked my way down, from alto to baritone. I went to Berklee College of music for a couple of years, and started as a flute

major, but quickly realised that they really only have sax majors who double on flute, so I became a sax major.

It was while I was at Berklee that my interest in keyboards started to bloom. I was interested in composing and the piano just seemed to be the way to go. The way that The Beatles used keyboards on their records was very influential, and later Kraftwerk, the German synth group and Todd Rundgren were big influences.

Q: You were a co-founder of "The Cars". The band was "officially" together from 1977 to 1987, but you had some history with some of the band members before that, can you give us a brief history on that?

A: I met Ric Ocasek and Ben Orr in 1973 when they had a folk trio called Milkwood. In 1975 we had a band named Richard and the Rabbits. That band

dissolved and I got a job playing sax and clarinet with Martin Mull. The Cars formed in early 1977 and our first album came out in 1978.

Q: Your website www.greghawkesmusic.com credits your wife with the inspiration behind your interest in ukulele... she gave you a "gift", a fluke, and that jump-started your interest in the instrument. Did you play ukulele prior to that?

A: It's true, it was a Valentine's gift, 8 years ago this year. She got me a pineapple fluke (the yellow color before there were pineapple fleas), and I loved it. I remember that my dad brought home a ukulele around the time that I was interested in learning the guitar, and I remembered the C, F and G7 chords.

Q: How many ukuleles do you now own and what are some of your favorites?

A: I must have over 30 of them, but I'm not sure exactly. In general, I'm a Martin guy. They're my overall favorites. I've got a style 0, a nice style 2, one of the new 5k's, which is beautiful, and one of the style 3 Cherry's, which I like a lot. It's become my main player lately. I have a painted pineapple concert built by Dave Talsma that I love, and is one of the most beautiful ukuleles I've ever seen or played. And I recently took possession of a Glyph soprano by Dave Means that is beautiful and sounds awesome!

Q: Craig Robertson told me that



you showed up for one of his "Ukulele Noir" shows in Boston. How did you discover Ukulele Noir?

A: Craig posted a notice on the Flea Market BB that he was hosting a uke-friendly open mic. I was just starting to play out with my ukulele so I just showed up. The only ukulele players there were Craig and myself, plus about half a dozen guitar players. It wasn't even Ukulele Noir then. But soon, more uke players started showing up, and it evolved into Ukulele Noir.

Q: So you started playing the Open Mic with Ukulele Noir and kept returning. Do you still play Ukulele Noir?

A: I still play the Uke Noir shows from time to time, and will be playing there Feb. 17, at Johnny D's in Somerville, MA.

Q: Have you played any ukulele festivals?

A: I played a little when the Ukulele Hall of Fame were putting on their festivals. I played a set at the NY Uke festival a couple of years ago.

Q: The Beatles uke is your latest CD. When did you decide to do the project?

A: I recorded a version of Eleanor Rigby a couple of years back, attempting to basically recreate all the string parts. It ended up on a compilation cd for Martin Guitars called My Favorite Martin. It was the one ukulele representative. From there, it grew into a full cd

project with fifteen Beatle songs, all played with multi-tracked ukes.

Q: With all the over-dubbed tracks on Beatles Uke, it would be hard to reproduce live, but it could be done. Rush used to perform with some taped tracks on a few tunes. Have you done any performances to promote the CD?

A: I have done some solo shows. Actually, at the next Uke Noir, we'll be debuting a uke trio, with Tim Mann and Greg Allison playing some of the songs from the CD.

Q: Did you record anything prior to "The Beatles Uke"?

A: I've recorded a handful of songs and a couple on instrumentals using the ukulele.

Q: Will we see any future ukulele projects?

A: I'd like to do one with original songs when I have enough material recorded.

Q: I saw the Eleanor Rigby video that you made. Did you do the editing on it? If so, what software did you use?

A: Mark Rowntree shot the video at my house, and we edited it together on Final Cut Pro. I wanted that limited animation look to it.

Q: You have the British Invasion look perfected in that video. What was the inspiration behind the Converse All Stars in rotating colors? (had to ask, I wear

Converse "camo" All Stars myself).

A: I wear Converse sneakers all the time. For the video, I switched shoes every time I switched ukes.

Q: Have you done any other Beatles Uke videos? Any plans to do more?

A: Not yet, but I've got a couple of ideas for ones.

Q: What recording equipment do you use? Hardware? Software?

A: We used a Neumann U87 to record the ukes almost exclusively. It was recorded and mixed using Pro Tools.

Q: What can you tell us about "The New Cars"?

A: The New Cars was a hybrid group with Elliot Easton and myself from The Cars, Todd Rundgren, Kasim Sultan and Prairie Prince. At our shows we did perform a ukulele version of Todd's 'Bang The Drum '. There are no plans for the New Cars at this time. We released one cd called "It's Alive", which three new songs and live versions of "Cars songs".

I'd like to thank Greg Hawkes for agreeing to do this interview and for the photos he supplied.

I highly recommend Greg's CD, The Beatles Uke. It is a must have for every ukulele enthusiast and Beatles fan.



Pohaku Ukulele

Peter Hurney is one of those luthiers that rank right at the top of the pack. His ukuleles are sought by celebrity players and each is a work of art.

The uke I am reviewing is a concert-size with seventeen frets. It has a long-neck with a rope pattern running up the center of it matching its binding. It is made of Hawaiian Koa throughout the body and has a solid mahogany neck. The headstock is a vintage design and made of solid mahogany with a fine layer of curly koa on the surface. There is a gold Pohaku label at the top of the headstock. The uke is outfitted with friction tuners.

The body of this ukulele has a curved back, a flat top, oval sound hole, and its fit and finish are absolutely perfect. This is a splendid example of what a world-class luthier can produce.

Fremont fluorocarbon strings give this Pohaku concert uke a bright voice. There is a traditional koa sound to it, yet there is a bell-like tone that rises above the usual bark that most players associate with solid koa instruments. It has a robust sound with this choice of strings. Interestingly, the sustain on this

ukulele is probably twice that of the vintage Martin I reviewed last issue. I suspect that it is a combination of the age of the strings, how much they have been played, and the meticulous setup of the Pohaku.

The action on this ukulele is superb. The strings lie low, close to the frets and take very little finger pressure to play, even way up the neck. The frets are dressed so well that you can't even feel the edges.

Peter's attention to detail is incredible. His rope binding is made of wood, inlaid on the uke from the looks of it and every little piece is absolutely precise (I cannot see a seam between the individual pieces of wood in this binding). The same precision and care went into the rope pattern around the sound hole and up the neck. That design element alone must have taken days to create. It is so precise that it almost looks as though it was done with a brush, but it is all inlay. Each piece painstakingly applied to the instrument one at a time in absolute precision and appearing seamless.

The finish of this instrument is a high-gloss, but, it does not feel



as if it were made of plastic. Nothing about this instrument is over-done. It is a perfect combination of beauty and playability.

This ukulele has such a rich, sweet tone. It would be a great choice for finger-picking beautiful classical pieces and with its punch would be great for classic chord melodies as well.

To sum it all up, this ukulele is a world-class instrument crafted by a master luthier with unparalleled attention to detail and a great design cosmetically and functionally. Visually, it is a work of art and acoustically, it has reached the pinnacle.

There are a handful of luthiers world-wide that can produce a work of this caliber. I must say, Peter Hurney is one of those. Anyone would be proud to have one of his instruments in their collection.



Peter Hurney - Pohaku Ukes

When I first started publishing **ukulele player** I wanted to introduce readers to the people that make the ukulele world what it is. That being a primary goal with the magazine, I immediately decided to include a luthier spotlight.

From the planning stages of the magazine, I had several luthiers in mind and Peter Hurney was among the top choices. I decided to place his spotlight in this issue because I also have a review in this issue of Peter's Pohaku Koa Concert uke, owned by JukeJeff of COUP (Columbus Ohio Ukulele Peeps).

After playing Jeff's Pohaku ukulele, I was hooked. I mentioned in the article how impressed I was with Peter's attention to detail, so, I contacted Peter and requested an interview to be included with the review of the ukulele and it has been on the planning board ever since.

It took some doing, but I finally got everything together with Peter and had a chance to interview him about his ukuleles and other interests. It is evident from Pohaku Ukuleles website that Peter does not sit idle. He has a million interests and he is always up to something.

Q: You call your business Pohaku Instruments. What's the story behind the name?

A: When I first started making ukuleles I was living in Oahu and calling my ukuleles a mainland name wasn't an appropriate choice as mainland names don't go over big in Hawaii. Peter Hurney Ukuleles was out of the question. All of the other Hawaiian makers had names like Kamaka and KoAloha and Koolau and I wanted to be similar; but different. Pohaku is a good Hawaiian translation for my name, literally Pohaku means rock but if you remember from both your Latin lessons and your bible studies Peter also means rock. No kidding, look it up.

Q: How long have you been making ukuleles?

A: It was shortly after moving to Hawaii in 1992 that I tried my hand at ukulele building. Prior to that I was a drummer, living on the mainland and had been making congas and marimbas for about five years when I had just started messing about with building and playing stringed instruments. A new job took me out of Southern California to Hawaii and naturally I gravitated to the ukuleles. It was the right



time and the right place for me. Although I really hadn't ever given the ukulele a second thought while living on the mainland I quickly learned in Hawaii that they were huge and real part of the culture there.

Q: Do you play ukulele, and if so, how long have you played one?

A: I can play but you won't catch me on stage anytime soon. I know my strength and my place as a creator of fine instruments and not so much a creator of fine music.

I'm always thankful for the ukulele players of the world because without them the musical instruments that I make would only be trees having bad days. But if you need to hear some real good and diverse ukulele playing, listen to me host a monthly radio show called "Midnight Ukulele Express". It's a show on KALX which is the radio station of the University of

California at Berkeley. I DJ an hour long music show where every song I play will include the ukulele in it. I'll play everything from Magnetic Fields to McCartney, from Tippy Canoe to Tiny Tim and all points in between.

Q: Your website says that you began building your ukuleles in the early 90s in Hawaii. When did you build your first uke?

A: That's my story and I'm sticking to it.

Q: Your website shows a "Deco Uke", what started your "themed" ukuleles?

A: Over the course of life one tends to find certain styles that they are enamored to. Art Deco style has always been one of my favorites, I'm also kind of a minimalist and lately I've been on an Atomic Art quest. I think that the artist Shaq is wonderful.

Q: Your Koa Concert features a rope binding of wooden inlay. How long does it take to make that binding?

A: At best about three minutes an inch.

Q: The oval sound hole is unique, is that of your own invention or did you get the idea from old vintage models, like the headstock on many of your ukes?

A: There is no inventing things like that, only processing all the other things one has seen and reassembling the elements into something new and original. You can take a design cue

from a 1939 Pontiac and build it into your 2009 Pohaku or you can borrow a styling element from a 1930s Waring blender and incorporate it into the chair you are building. You didn't invent anything but rather created your own new design out of existing elements.

As for the design that goes into my instruments I never know just exactly where the chosen elements come from. Maybe some of the elements are mine but most I presume come from somewhere else. I never think nor worry about it. And with the exception of a few reproductions I have done, I almost never dead copy anything (I have reproduced an aero-uke from an original instrument).

Q: Is there a story behind the Absolut Pohaku? That one really hit a chord with me.

A: Are you familiar with the other Absolut art pieces? I have always enjoyed them and a number of years back Kim Duffett, a sculptor in Hawaii carved & entered an Absolut Tiki into a Hawaiian woodshow that we both were in. That got me thinking of how I could create an Absolut Pohaku ukulele. Well it took me nearly ten years of pondering just how it could be accomplished and what you see is the result. This ukulele was exhibited in a show called The Evolution of the Ukulele which was in San Francisco's Museum of Craft and Folk Art, in late 2007.

Q: What about the cubist uke?

A: That was a napkin sketch which I doodled on a vacation a few years back. Duane Heilman of Black Bear Ukulele up in Yakima, Washington had created a cubist ukulele a few years back that really impressed me. I had wanted to design and create one of my own without imitating what Duane had done and this instrument was my "Cubist Ukulele" end result. It was displayed in the Museum of Making Music's "Ukulele & You" exhibit down in Carlsbad, California which exhibited from August '07 thru January '08.

Q: How many ukuleles do you produce in a year's time?

A: About thirty-five last year.

Q: Is there a waiting list?

A: Next door to me is the workshop of John Phillips, a world class Harpsichord Builder and all around nice guy and his waiting list to build you a very beautiful harpsichord is about five years so my list is comparatively very short. Don't hesitate to call and ask.

Q: Do you make your own inlay (like the Island Girl or the Mermaid) on the headstocks of your ukuleles?

A: Yes, I do all my own inlays. I feel that I'm getting pretty good at it too. Check out the inlay of the Roman Grecian Deco Flapper Girl on the deco ukulele, she came out very nice as well. Many thanks to Bob Gleason of Pegasus Guitars & Ukuleles from the big island of

Hawaii for getting me up to speed with my inlay skills.

Q: If someone wants to have a custom inlay, what is the waiting period on something like that?

A: It does add to the build time of an instrument. I've never offered to do one to an existing instrument as I am pretty exclusive into new builds and work on nothing old.

Q: You have made a lot of other things apart from ukuleles, at least one harp, furniture, umbrellas, and even restored cars and a bicycle. Do you still dabble in these things? You must love staying busy.

A: Yes, I do have a problem that I can't sit still. Take a look at the "My Other Stuff" section on my website. I've used that part of my website to showcase many of the other things I've done in the past. I have made about a million different projects and I imagine that all of them have somehow led me to exactly where I am right now.

I have learned that a man has only so much energy and that I need to focus it on the important ideas. Besides building ukuleles the other important art projects these days is creating audio production pieces at my radio station and working on a 2010 Ukulele Players Calendar of nationwide ukulele players. Look for it later on this year and buy a copy!

Q: How long does it take from the ordering of a typical ukulele

to delivery?

A: Currently I am at about six months delivery time.

Q: Are there any future goals for musical instrument making?

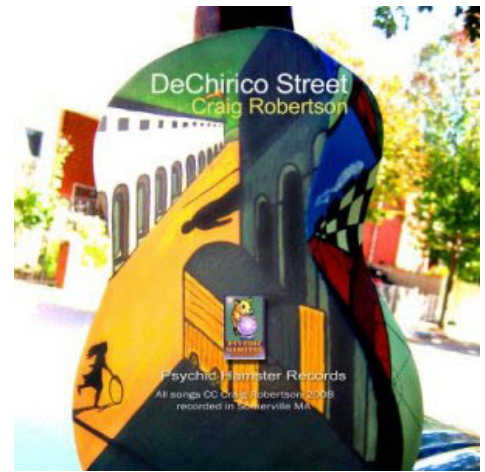
A: I'd like to be included in a few nice coffee table books. The legendary guitar-maker Ervin Smogyi has asked for a few photos to include into his upcoming book and who knows what else is out there. Also I'd love to sell an instrument to the Ditty Bops who are one of my favorite bands using the ukulele now days. I really enjoy making ukuleles for performers who are up on stage. It's a great process starting the design phase all the way to actually watching a performance.

Q: Which bands are playing your instruments?

A: Here in the San Francisco Bay Area Tippy Canoe and the Paddlemen were one of the first mainland acts to use an instrument I built. Uni & Her Ukulele followed shortly thereafter. Craig Robertson in Boston is on a Pohaku as is Bliss Blood & the Moonlighters out of New York City. Asheville, North Carolina's Ami Worthen of the band Mad Tea Party just got her bitchin' new ukulele and Ms. Kitten on the Keys here in San Francisco plays a custom Pohaku as well.

Q: Any fun projects in the near future?

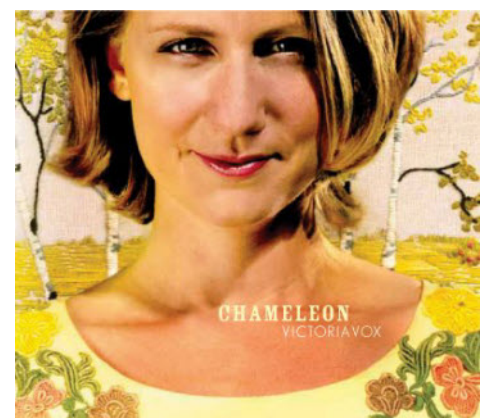
A: All of them are fun!



<http://psychichamster.com/>



<http://www.ukulelenoir.com/>



www.victoriavox.com



Victoria Vox Chameleon

We had an opportunity to review Victoria Vox' latest CD, Chameleon. It is a fully produced and mastered album with a great assortment of original songs

Here's the lineup:

1. Peeping Tomette
2. Tucson
3. Jessica
4. The Bird Song
5. What's Wrong
6. Alone
7. From the Outside
8. A Little Bit of Love
9. C'est Noyé
10. Damn Venus
11. Buttercup
12. Five, Four...
13. Falling Star

The first track in this collection, "Peeping Tomette", as the name applies, is about being watched. It features the "mouth trumpet" which is amazingly realistic in sound, but Victoria uses just her mouth to do a perfect imitation of a trumpet.

"Tuscon" a song about unquenched love, perhaps? or an undying thirst. I get the impression that somewhere out there is a love lost and an

emptiness from a time that cannot be forgotten. The song is moody and mysterious.

"Jessica" has a great groove to it. But, this song is about moving on. Perhaps it is a reminder that the past is over, let it rest and start moving ahead.

"The Bird Song" sounds like something from Bobby McFarren, "Don't Worry, Be Happy", a very up-beat tune. It isn't long on lyrics, but, it has a great little melody and a catchy vibe that reminds me so much of the movie "Cocktail".

"What's Wrong" ...with falling in love. This tune is a swinging little tune that sounds like something from an old sixties beach movie. It has a rock-a-billy flavor to it and makes you want to dance.

"Alone" is a song of love lost and the emptiness one feels while remembering what once was. This song is contemplative and moody. The melody is powerful and this could become a powerful rock ballad with a little more amplification and some power-chords. Throw in a bit of lead guitar and you have it.

"From the Outside" seems like a song of soul-searching. It seems to ask the question, is this the right path I am walking? Combined with "A Little Bit of Love", these two tracks seem to show a loneliness hidden behind a smiling face.

C'est Noyé is a sweet tune sung in French. For non-French-speaking listeners, listen to the melody and enjoy the mood.

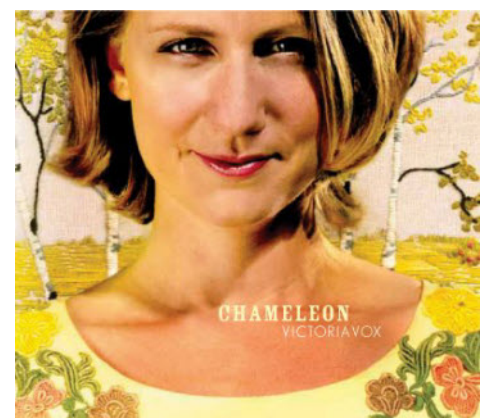
"Damn Venus" is a song of seduction and a broken heart.

"Buttercup" seems to be about love found and a shyness about expressing ones feelings.

"Five, Four..." seems to return to loneliness once more. This song was written by Don Dilego.

"Falling Star" is a song about the realization that the one you're with is not "the one" with whom you will stay forever. A song of yearning.

Victoria Vox is enormously talented and commands the stage when she plays. Catch one of her shows if you can. You won't be disappointed.





Ohana CK-50G

I have always had a soft spot in my heart for the sweet sound of cedar-topped musical instruments. As a child, I listened to the warmth of classical guitar and wanted to play like that some day.

Perhaps that is the reason I am drawn to Ohana's CK-50G concert-scale ukulele. It has that same warmth and sweet tone of a nicely made solid wood classical guitar in a small package, but this is no guitar wannabe, it is a ukulele through and through.

The CK-50G is warm, but the sound is clear and bright and from the lowest registers to the highest, every note sings with clarity.

The instrument features a solid cedar top, solid rosewood back and sides, mahogany neck, mahogany binding, a rosewood fret-board and bridge. There's a pearloid rosette and trim on the top and pearloid inlay on the headstock. With all that inlay and a glossy finish, this ukulele is beautiful from top to bottom.

The Gotoh friction tuners hold tune very well and Ohana's choice of Aquila Nylgut strings give this uke a beautiful tone

right from the box. It did not take long for the strings to settle and I was soon enjoying the sound of this little gem.

You can see in the picture to the right that there are five pearloid "dots" in the fret-board. The frets on this specimen are all perfectly dressed and there are no sharp edges. The intonation is spot on from end to end and the upper-most frets are all easily reachable with my long fingers.

This ukulele is the perfect size for me. It's not too big, not too small, and its volume is just right for group sessions and family sing-a-longs. The tone is very distinct and in a room full of ukuleles, it doesn't get lost in the mix, but it doesn't over-power every other instrument, either.

Looking over the instrument, there are several things I find really appealing to me. The pearl inlay has a very classy look to it and is evenly spaced around the body perimeter. The same is true of the rosette. It is perfectly spaced in relation to the sound hole. Many low to mid-priced ukes are sometimes slightly off center, but, Ohana put a lot of care into this ukulele's construction.



The heel of the neck and the joint with the body are perfect. There is no excess glue visible and the finish is flawless. The headstock is mahogany with a rosewood overlay that appears to be seamless. I can't feel where the mahogany ends and the rosewood begins. The rosewood overlay gives the ukulele a very elegant look and is set-off nicely by the inlay.

When I first opened the box containing the CK-50G, I loved the look of it. When I tuned it up and started playing it, I fell in love with it.

I have played a lot of ukuleles, over the years, and a lot of guitars, too. I realized a long time ago that some combinations of woods produce beautiful tones and some do not. There are subtle differences, sometimes, and stark contrasts. Some combinations don't work well and other are acceptable... then there are those combinations that are just perfect. This is one of those.

Thanks to the combination of rosewood back and sides, and this solid cedar top, this ukulele

Making beautiful music is your passion, helping you do it is ours.



sounds as good as it looks. Notes don't get buried when you strum. Every single note comes through loud and clear. While the voice of this uke is warm, it is also bright but smooth. It is not harsh or abrupt.

If you wanted to invest in a ukulele that could handle spirited strumming, or gentle finger-picking, this is a great choice. This ukulele can do both with equal measure.

Ohana's suggested retail price is \$349 and that makes this ukulele one of the best values in stores that carry it. This uke is a strong performer at any price. It looks as though it would sell for twice Ohana's suggested retail price. This is a great ukulele and a great value.

The CK-50G is a winner and I highly recommend it. That wraps up this review, now it's time to play a few tunes.





Solving the Mystery of Diminished Chords

by Steve Boisen (of The Barnkickers)



To many musicians, the diminished chord is an enigma. Sure, it's easy enough to play on the ukulele, but when sounded on it's own it yields a pungent, dissonant sound that seldom inspires one to break into song. It's rarely encountered when perusing chord charts, and when it does appear it's usually found in vintage jazz-age ditties such as "Ain't She Sweet", "Ain't Misbehavin'", "Ain't We Got Fun" and other songs with the word "ain't" in the title. Then there's the weird fact that the diminished chord repeats itself every four frets like some sort of musical Jacob's ladder, making finding the right version to use seem like a crapshoot where the odds are always three to one (and not in your favor). With all of these difficulties it not surprising that many ukulele players choose not to utilize the diminished chord in their playing.

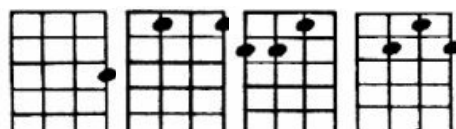
How can the determined ukulele player come to terms with quirky diminished chords? First, it helps to understand its role which I will now attempt to do without getting too bogged down in music theory.

If you sing or play a major scale (do, re, mi, fa, sol, la, ti, do) and

stop on the seventh note (ti) you will sense a sort of urge or "pull" to sing or play the final note. The unfinished scale is like an incomplete sentence and only when the final note (the note that your ear "expects" to hear) is sounded will this musical "sentence" be complete. This is a common ingredient in music called "tension and release" which many of us use all the time without realizing it. The dissonance that you hear in the diminished chord is like the note "ti" in the major scale you just sang or played. In fact, the diminished chord itself is built on that degree of the major scale.

When it is used in a chord progression the diminished chord (tension) creates a sound that naturally leads your ear to the next chord (release) while adding a little extra "spice" that can really add a nice flavor to the song. This will conclude our use of music/food metaphors.

Here's an example of a common progression utilizing the diminished chord:



C maj., C#dim, D min., G7

In this example it is used to lead from the C major to the D minor. Try playing it without the diminished chord and you'll hear how much character this chord adds.

This chord sequence was often used in old "tin pan alley" type of songs as an intro or turnaround, which is a short chord progression that lets you know that a piece of music is about to start over.

In the days of Vaudeville, it was also used as a "vamp" that accompanists would play over and over while the featured performer introduced a new song, engaged in comedic patter, tuned his ukulele or grabbed a new ventriloquist's dummy from his suitcase. Those who remember the opening sequence from "The Muppet Show" may know what I am talking about.

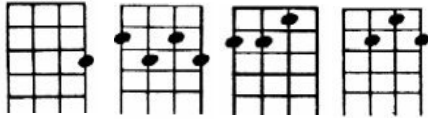
There are also some nice old songs that use the diminished chord in this fashion. "Till There Was You" and "You Took Advantage of Me" are two examples that come to mind.

Here is a common variation on this progression:

continued on the next page...



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...



C maj., Eb dim, D min., G7

In this example the diminished chord is used in the same way, but this time it approaches the second chord from above rather than below creating a "descending" motion. This also gives the vocalist or lead instrument different notes from which to choose than the previous example. A few songs that use the diminished chord in this fashion are "Moonlight Serenade" and "Embraceable You".

So how can you, the ukulele player, use diminished chords outside of playing old standards like the ones I've referenced? Well, there are a number of ways, but here is an idea to get you started. You may have noticed that in the examples I gave, the diminished chord was used to connect a major chord with a minor chord that was one whole-step away (i.e. C major to D minor). Although it won't work in every setting, try inserting a diminished chord in other songs where you see this chord sequence. If it doesn't sound right at first, try experimenting with where you place the additional chord or its duration. You may be pleased with the results, even if the diminished chord is sounded only briefly.

contact:
Noel Tardy

cell phone:
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If you are a composer it might inspire a new twist to your melody line that you might not have discovered otherwise. It's also helpful to study the chord progressions of a variety of songs to see how other composers used diminished chords in their music. Some of the more sophisticated Motown songs contain diminished chords, and melodically savvy rock bands like The Beatles and Queen used them as well.

My own daughter, Amanda, surprised me recently with her composition "Apology Song" which utilized a diminished chord in a way that I never would have thought of. It imparted an "eerie" quality to the music which complimented her lyrics and allowed her to incorporate some unusual notes in her melody line. It certainly made coming up with the bass solo at the end a bit of a challenge. It is also the only song I can think of that actually ends on a diminished chord, creating an "unresolved" sound, just like the unfinished major scale we started with here. You can hear this song at this URL:

<http://www.thebarnkickers.com/music.html> (shameless promo)

Good luck in your exploration of diminished chords and don't forget to tighten those friction tuners!

Steve Boisen is a professional bassist, avid ukulele player, and one half of the musical duo known as "The Barnkickers".



GOT UKE?



*You can find Kala Ukuleles at
www.ukeladymusic.com*





Kala KA-MT

Kala Brand Ukulele has built a reputation for building value-priced musical instruments using an assortment of exotic woods. The KA-MT is a perfect example.

Kala's KA-MT is a Mango-wood tenor ukulele that looks great, sounds sweet, and with Kala's factory setup is easy to play.

Kala's website says that the instrument is made of curly mango with a mahogany binding and mahogany neck, a rosewood fret-board and bridge. It has a bone nut and saddle and comes supplied with amber tuners and Aquila Nylgut strings.

The fit and finish on this specimen is excellent and the frets are nicely dressed. The top and back are both book-matched. The rosette is very nicely inlaid and there is an added layer of wood on the inside of the sound hole to thicken the area where the inlay is placed.

Playing this ukulele, I noticed that the action was low and very smooth. The intonation is good all the way up the neck. The frets have no sharp edges exposed and there are tiny dots on the top edge of the neck

corresponding with the dots on the fret-board. For some players, especially new ukulele converts, those tiny dots on the top edge of the neck will make learning to play up the neck easier.

The binding is natural mahogany and very subtle. It is the perfect accent to the mango body of this ukulele.

Nothing about this uke is overstated. It is a sweet-looking instrument with a nice mellow voice and a great player to boot. It is perfect for anyone wanting an exotic wood instrument at a reasonable price.

Kala also makes the KA-MTE-C, a Mango tenor with cut-away and a Shadow Nano-Flex EQ system that would be perfect for performing musicians that need to move around a bit on stage. The cut-away gives easy access to the highest frets and the Shadow pickup sounds great.

The KA-MT Mango tenor is a laminated body, making it rugged and a great choice for new players. It is affordable, durable, looks great, and, unlike a lot of laminated ukes, it has a big voice. It is loud.



If you are looking for a good value in an instrument with great looks, this ukulele should be on your list.

Check out our great Kala ukulele Give-A-Way, because this uke will go to some lucky winner. If you don't win and still want one, Kala's list price is \$325 which means that this uke has an attractive street price.

ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this ukulele.



All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the KA-MT, the Mango tenor ukulele in this issue of **ukulele player**, now, here is your chance to win. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to giveaway@tricornpublications.com



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

http://www.tricornpublications.com/uke_contest.htm

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USA

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Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
 contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
 (760) 458-6656
 300 Carlsbad Village Dr.
 Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Connecticut

The Ukulele Club of Southern Connecticut and the KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes for those new to the ukulele. Check our web site at <http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson

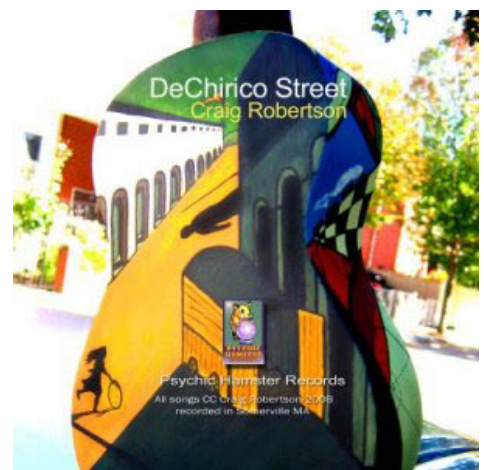
email=petejhnsn@sbcglobal.net



<http://www.wsukes.com>



<http://www.ukulelenoir.com/>



<http://psychichamster.com/>

Ukulele Clubs continued

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Each meeting will start with a group lesson followed by an informal jam session for players of all levels. Everyone gets a chance to call a few tunes.

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

Texas

Robert S. Sparkman

sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarkukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. (steve_w_williams@yahoo.com)

Ukulele Clubs continued

Vermont

Vermont Ukulele Society

email: vyhndak@sover.net

Meets on the second and fourth Mondays of each month.

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

UK

England

Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BAIf

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

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Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: qnc@qnctv.com

<http://ukeweds.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room

at The New Billesley Pub, Brook Lane, Kings Heath,

Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eyebigfoot.com for more information.

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always

welcome. contact Simon at simonb250@hotmail.com

<http://ukuleleexpress.blogspot.com>

Ukulele Clubs continued

Whickham & District Social Club

Simonside View, Whickham, Newcastle Upon Tyne, NE16 4AQ.

We meet every 2nd Wednesday 7:30 PM to 9:30 PM.

<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets on first & third Mondays every month, 8.00pm at The Strand Wine Bar, 40 High St, Cheltenham, Glos.

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For

full details visit: www.ukeglos.co.uk

<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.

<http://www.ukulelesundays.co.uk>.

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of each month.Players from all over Ireland. Ukeplayers of all levelswelcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,

EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com

<http://ukearist.co.uk>

South Wales

Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.

The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: sarahredsedge@yahoo.co.uk.

Blog: www.ukenights.blogspot.com

(for songbooks, directions and more. Beginners very welcome)

Ukulele Clubs continued

Germany

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1

D-47441 Moers

tel. +49/2841-394837

fax + 49/2841-394836

www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.

To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>



USA

Lone Star Ukulele Festival

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.
more information coming soon.

UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

www.ukulelecosmos.com/phpBB2/index.php

France

Fête de l'Ukulélé de Nantes (Nantes Ukulele Festival)

April 4th 2009

email: theou.mounoukou@yahoo.fr

More information available here: <http://www.myspace.com/feteukulelenantes>

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

infos@parisukefest.com

This year edition will happen on July 4th with :

Kelli Rae Powell (USA) www.myspace.com/kelliraepowell

Tim Sweeney (USA) <http://www.timsweeney.us/>

Elvira Bira (Sweden) www.myspace.com/elvirabira

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy



Making beautiful music is your passion, helping you do it is ours.



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

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350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.

www.gvmh.com

(614) 228-8467

email: info@gvmh.com



<http://www.ukecast.com/mp3/>

Online Resources Continued

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!